

10619 W. Rio
Century Bldg
475 - Center
1952 8-24
except Mon

MARY HARTMAN MARY HARTMAN

EPISODE #167

by

Jerry Adelman

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FINAL DRAFT
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CAST OF CHARACTERS

MARY	LOUISE LASSER
TOM	GREG MULLAVEY
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
MARTHA	DODY GOODMAN
MERLE JEETER	DABNEY COLEMAN
ANNIE WYLIE (TIPPYTOES)	GLORIA DeHAVEN
PAT (NURSE) GIMBLE	SUSAN BROWNING
GARTH GIMBLE	MARTIN MULL
DET. JOHNSON	RON FEINBERG
JODY TROXEL	DAVID HINTON
BARTENDER (SPEAKING)	

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ACT ONESHUMWAY KITCHEN - NEXT MORNING

EMPTY. MARTHA ENTERS FROM LIVING ROOM, CARRYING A LARGE, FRAMED MIRROR. SHE CROSSES TOWARD THE COUNTER BUT STOPS TO:

MARTHA

(TO HER MISERABLE PLANT) Good morning, sweetheart. Did you sleep well? You look a little peak-ed. Or is that curiosity? I guess you're wondering what I'm doing with this mirror. I'll tell you in a minute. (MOVES TOWARD COUNTER BUT GETS A THOUGHT AND COMES BACK TO THE PLANT) Would you like to look in the mirror? You've never looked in a mirror, have you, darling? Would you like to see what you look like? (HOLDS THE MIRROR SO PLANT CAN SEE ITSELF) There. Aren't you just adorable? (BRIEF PAUSE AS SHE ALLOWS THE PLANT TO GET A GOOD LOOK AT ITSELF) Well, I'll be right back. (SETS THE MIRROR UP ON THE COUNTER AND COMES BACK TO THE PLANT)

(MORE)

MARTHA (CONT'D)

I guess you heard that Detective Johnson got me a job acting in police training films. I'll bet you never dreamed I'd be an actress. Isn't it exciting? Well, I'm going to be in my first picture pretty soon, so I've got to practice my acting. Don't laugh, now. (MOVES TO STAND IN FRONT OF MIRROR, THINKS FOR A MOMENT, COMES TO A DECISION) Maybe I'll try a musical scene, a dramatic musical scene. (LOOKING INTO MIRROR AND DOING SOME DANCE STEPS, SINGS:)

The night is bitter
The stars have lost their glitter
The moon grows colder
And suddenly you're older
And all because of the man that got away!
(BREAKING DOWN) Oh, George! No, I'd better not do musicals. But what could have happened? Maybe he was kidnapped by some terrorist army like Patricia Hearst. I could play the mother and wear dark glasses. No, that would be too depressing -- a love scene. Even though police training films wouldn't have a love scene, nude or otherwise. (LOOKING INTO MIRROR)

(MORE)

MARTHA (CONT'D)

Oh, Morton, I love you more than life itself, and I'm going to be so lonely while you're in Paris. Oh, Morton, kiss me once more before you go. No, Morton, on the lips. (SHE PLANTS A KISS ON THE MIRROR -- IN THE MIDST OF WHICH, THE DOOR OPENS AND JOHNSON COMES IN BEHIND HER, REACTS TO WHAT HE SEES)

JOHNSON

Martha?

MARTHA

(BREAKING OFF THE KISS AND TURNING TO HIM)
Well, H.V.! Good Johnson. I mean, good morning. I mean, I was just practicing acting.

JOHNSON

Oh, I thought maybe you were feeling sick.

MARTHA

When do I do my first movie?

JOHNSON

At the end of the week.

MARTHA

Oh, that soon? Have I got a big part.

JOHNSON

You've got the biggest part in the film.

MARTHA

I do? Is it in color? You mean I'm going to be a star in my very first picture?

JOHNSON

I was almost the star in two last year.

MARTHA

But are they going to put a star on my dressing room door?

JOHNSON

I don't think you'll have a dressing room.

MARTHA

(SINGS) Yesterday they told you you would not go far. Tonight you open -- what do you mean I won't have a dressing room? Oh, my God, not nude scenes!

JOHNSON

No, just more or less street clothes.

MARTHA

What do you mean "less"?

JOHNSON

Well, just whatever you've got on. I wore my double-knit sport coat with contrasting slacks and a white vinyl belt just to dress it up, but that was only because I had to go to my niece's whatchacallit in Job's Daughter's right after.

MARTHA

You mean I don't get lavish costumes or my own hairdresser, like Elizabeth Taylor, who sometimes might be better off just using a Toni?

JOHNSON

Nope -- not in police training films.

MARTHA

Well, what kind of a part is it?

JOHNSON

Oh, it's a good part. You get to demonstrate the proper way for a police officer to interview a rape victim with multiple bruises and contusions. We give you a bandage to indicate the contusions.

MARTHA

Do I get to cry? I'm very good at crying. I learned how when Mary and Cathy were little girls and wouldn't mind. I could never spank them because it always hurt my hand more than it did their bottoms, so I'd just cry and make them feel guilty. (DEMONSTRATING) Oh, how could you... to your poor mother who works so hard...? (SOBBING)

JOHNSON

Well, of course, we don't want it to be too dramatic. More like Dragnet. You know, just sympathetic and nodding your head with a note pad to make the victim talk more freely.

MARTHA

About being raped? But that's so personal.

JOHNSON

Exactly why the proper atmosphere has to be created so the victim can cooperate with the police so the perpetrator of the crime can be apprehended and brought to justice.

MARTHA

How do you create the proper atmosphere?

JOHNSON

By being understanding and trying not to laugh mostly. Sometimes victims say the nuttiest things. Look, I'll show you. Like let's pretend that I've just been raped. And you're a police officer interviewing me. Now remember: be sympathetic and try to look very serious. (JOHNSON ASSUMES THE POSTURE OF A RAPE VICTIM) Okay, now. Go ahead. Just be very sympathetic.

MARTHA

Oh, you poor sweet thing. It must have been horrible. Now you just tell me all about it, all the horrible details, just like on Streets of San Francisco!

JOHNSON

No, no, no. Don't remind the victim how terrible it was. You've got to get her mind off that.

(MORE)

JOHNSON (CONT'D)

Now try it again. And don't talk about the, you know, frightening part.

MARTHA

(THINKS A MOMENT, THEN:) Was it fun?

JOHNSON GIVES UP BEING A RAPE VICTIM.

JOHNSON

Look, let's change parts. You be the victim, and I'll show you how the interview should go.

MARTHA

I think that'd be better. I mean, I've never seen a rape victim with a mustache.

(ASSUMES POSTURE OF RAPE VICTIM)

JOHNSON

Ma'am, I'm Detective H.V. Johnson, Fernwood Police Department.

MARTHA

Oh, for goodness sakes, H.V., I know that.

JOHNSON

I'm playing a part.

MARTHA

Oh.

JOHNSON

We would appreciate your cooperation so that justice may be done in this matter. Could you tell me what the perpetrator looked like? Did you get a good look at him?

MARTHA

Oh, yes. He was very close to me.

MARY ENTERS, UNSEEN BY MARTHA AND
JOHNSON.

JOHNSON

Did he rip off your clothes?

MARTHA

Well, not all of them. Just enough of
them.

JOHNSON

And did he say anything to you before he
raped you?

MARY

Rape! Who raped you? Where? When? Oh,
Mother -- why didn't you call me and let
me know?

MARTHA

Mary, I didn't get raped. We're just
practicing.

MARY

Practicing for a rape??

JOHNSON

No, ma'am. Your mother is just rehearsing
for her first part in a police training
film.

MARY

A training film? What kind of pornographic
pictures are you making?

(MORE)

MARY (CONT'D)

You're going to show a rape??? On the screen??? As a taxpayer, I object! I will not pay taxes so the police department can make a movie about my mother being raped! (TO MARTHA) How can you think of doing such a thing? Especially in front of all those cameras and everything??

JOHNSON

You don't understand, ma'am.

MARY

Absolutely. I do not understand how a respectable, middle-aged woman can think of doing such a thing in the United States of America. Especially in a bicentennial year. That is definitely not what the founding fathers founded the country for. (ENOUGH TALK. FIRM DECISION) You can't do it, Mother. That's all there is to it. You can not do it. I mean, what will the neighbors think when the picture comes out? They raided Deep Throat, didn't they? And that was all voluntarily. But a rape -- a rape is against your will and violent.

JOHNSON

Ma'am, these films are only for the police.

MARY

You mean, you only show them to policemen? Where? At stag parties?

MARTHA

Mary -- all I'm going to do in the movie is show how to interview a rape victim.

MARY

That's all?

MARTHA

Yes.

MARY

You're sure?

JOHNSON

Yes, Mrs. Hartman.

MARY

Oh. Oh, well, that's different. That sounds educational.

JOHNSON

Yes, ma'am.

MARY

And not smutty. I mean, that is probably very important work. Not just the catching rapers part, but learning how to talk to the victims without driving them to suicide.

JOHNSON

Yes, ma'am.

MARY

They must be very sick people. Rapers. Or is that rapists? I mean, a person must be very sick to enjoy raping. Sex is supposed to be between two people who love each other.

(MORE)

MARY (CONT'D)

If you rape somebody, that is a definite sign you don't love her. Unless, of course, it's just pretend -- rape to keep your marriage interesting.

MARTHA

Mary, you didn't!

MARY

With Tom? Of course not. But Blanche Fedders once told me that she and Leroy -- of course, that was before he drowned.

JOHNSON

It's very common.

MARY

Pretending? Or drowning?

JOHNSON

Rapes.

MARY

Well, yes. On the Streets of San Francisco alone. And I read in the papers that a woman is raped in the United States every fifteen minutes.

MARTHA

Oh, the poor dear.

MARY

Not the same woman, Ma. That's just statistics. But it does sound like the same woman. So what else is new? Did I say good morning?

MARTHA

Good morning, Mary.

MARY

Good morning, Ma. Good morning, Detective Johnson.

JOHNSON

Good morning, ma'am.

MARY

You know what I think would be a good idea for a police training film? A film that would train the police to find my missing father.

JOHNSON

I can assure you, Mrs. Hartman, the department is following up all the clues.

MARY

What clues? I didn't know there were any clues.

JOHNSON

There aren't, Mrs. Hartman. That's what makes our investigation so difficult. But one thing we can do is put a stop to the activities of those con artists who are trying to get money out of your mother with their talk about bringing her husband back from outer space.

MARY

Oh, are you going to do that? I'm so relieved --

JOHNSON

I'm going to bug this room and get their
talk on tape the next time they come here.

MARY

You're going to bug my mother's kitchen?

JOHNSON

Yes, ma'am.

MARTHA

Which just may prove that they're
innocent -- I mean, you never known --

MARY

That's incredible. That is just incredible.
Well, it just goes to show that, only in
America, an average American family can
some day have its own personal Watergate.

FADE OUT.

ACT TWOHAGGERS' LIVING ROOM - AFTERNOON

LORETTA AND CHARLIE. CHARLIE
OBVIOUSLY NERVOUS. HE LOOKS
AT HIS WATCH.

LORETTA

Charlie Haggars, if you look at your
watch one more time, you're gonna look
ahole clean through it.

CHARLIE

Well, I wouldn't want to miss out on
that bus to New Jersey. This is the
most important trip I've made in all
my born days.

LORETTA

I know that, Baby Boy, and it's just as
important to me, seeing as how we ain't
been able to do nothing about pacifying
my normal female desires, it feels like,
since the year eighteen ought twelve.

CHARLIE

That's all gonna change after that New
Jersey doctor whomps up that transplant
on me.

LORETTA

That, Charlie, is the one fond hope which it has kept me from whipping clean out of my everloving mind.

CHARLIE

Well, just hang in there a few more bitty days.

LORETTA

I'm hanging, Charlie. I'm hanging real heartfelt and sincere.

CHARLIE

(LOOKS AT HIS WATCH) I'm gonna miss you something fierce, Loretta, but I'm gonna make up by loving you something fierce when I get back. (LOOKS AT WATCH) Well, I guess I better get moving to the bus station.

LORETTA

Charlie, you got a plenty of time, and I want you to sit yourself right down while I chonk my surprise going-away present at you.

CHARLIE

You got a present for me? What?

LORETTA

Sit down and you'll find out.

CHARLIE

(SITS) All right, I'm sitting.

LORETTA

Well, what my surprise going away present
is is a song which I composed as an
original composition for the occasion.

CHARLIE

A song? Special for me? Well, that
is something, Loretta. You are just
the most.

LORETTA

(PICKS UP GUITAR) Thank you, hon. Well,
here comes the song now. The name of
it is entitled "He's Leaving With a
Problem".

CHARLIE

That sure is a right proper entitlement
for a song about me.

LORETTA

(SINGS)

HE'S LEAVING WITH A PROBLEM,
BUT HE'S COMING BACK WITH NONE.
HE'S LEAVING IN A RAINSTORM,
BUT HE'S COMING HOME IN SUN.
WE BEEN SORE BESET WITH TROUBLE
'CAUSE OUR LOVE BEEN HIT IN THE HEAD
BY A HORRIBLE MISFORTUNE
WHICH IT'S KEPT US OUT OF BED.
BUT IN JUST A FEW MORE DAYS NOW,
WE'LL BE LOVING UP A STORM.
WE'LL BE HUGGING, WE'LL BE KISSING,
MAKING LOVE IN EVERY FORM.
OH, THERE'LL BE NO END OF SMOOCHING,
TOUCHING, PETTING, HOLDING TIGHT,
WHEN MY MAN COMES BACK TO LOVE ME
ALL DAY LONG AND THROUGH THE NIGHT.

You like it?

CHARLIE

Loretta, that is beyond any shadowy
doubt the sexiest song any man ever had
flang at him.

LORETTA

It really makes you feel sexy?

CHARLIE

Well, it sure makes me feel like giving
you one ever-lasting goodbye smooch.

THEY KISS, A LONG AND INTENSE
KISS.

LORETTA

Honey, you sure this trip is necessary?

CHARLIE

How do you mean?

LORETTA

I was getting a fierce feeling out of
you while we was kissing that maybe you
been sudden recovered of your disability,
miracle like.

CHARLIE

I been feeling a tingle, Loretta, but
I still got my disability.

LORETTA

You sure?

CHARLIE

About a thing like that, Loretta, there ain't any question. Either it is or it ain't. And unfortunate it ain't.

LORETTA

(FAINT RAY OF HOPE) Your disability ain't?

CHARLIE

No, my disability is. My ability still ain't.

LORETTA

Oh. I was hoping there for a minute.

CHARLIE

Well, it won't be long now, honey.

LORETTA

I sure hope not.

CHARLIE

Just a few days. And then are we gonna have ourselves a time? Huh? Huh?
Are we gonna have ourselves a time?

LORETTA

We're gonna have ourselves a long, mad, crazy, loving time.

CHARLIE

Yahooooooooo!

LORETTA

Yahooooooooo!

JOYOUS, THEY KISS.

SFX: DOORBELL

CHARLIE OPENS DOOR, ADMITTING
JODY.

CHARLIE

Hi, Jody.

JODY

Hey, Charlie. Just wanted to say goodbye
and good luck. Glad I caught you before
you left.

CHARLIE

I'm just about on my way.

JODY

Well, all the best, good buddy.

CHARLIE

Thanks, pal.

JODY

Hi, Loretta. I got some good news for
you. You know that singing I fixed up
for you to do at the speedway?

LORETTA

Uh huh.

JODY

I arranged with the management for you
to do two more numbers.

LORETTA

That is plain and simple marvelous.
Isn't that plain and simple marvelous,
Charlie?

CHARLIE

It sure is, honey. You're gonna
knock 'em dead.

LORETTA

Oh, Jody, thanks just whole buckets. I
could kiss you for this.

CHARLIE

Wait a minute now...

LORETTA

(OH, DARLING DON'T BE SILLY) Charlie,
that's just after a manner of speaking,
so to speak.

CHARLIE

Well, okay, then. I better get going.
(PICKS UP SUITCASE)

JODY

All the best. And don't worry about
nothing here. I'll keep an eye on
Loretta.

CHARLIE

Okay. But just an eye.

MERRIMENT.

CHARLIE STARTS FOR DOOR. LORETTA
GOES WITH HIM, SINGING:

LORETTA

(SINGING)

OH, HE'S LEAVING WITH A PROBLEM.
BUT HE'S COMING BACK WITH NONE. (ETC.)

SHE SINGS HIM OUT THE DOOR.

FADE OUT.

ACT THREECAPRI LOUNGE - EVENING

MARY, TOM, PAT AND GARTH COME
IN, GO TO TABLE, SIT, GARTH
SITTING NEXT TO TOM.

GARTH

(IN AN EXPANSIVE MOOD) Well, Tom, I...

MARY

(INTERRUPTS) No, wait, this is wrong.

TOM

What's the matter?

MARY

It's got to be boy-girl, boy-girl.

TOM

What?

MARY

(RISING) You sit over here.

TOM

Why?

MARY

So it'll be boy-girl, boy-girl.

You sit here.

TOM

(TO PUT AN END TO THIS) All right,
Mary.

TOM AND MARY EXCHANGE SEATS.

MARY

There. Isn't that better. Oh, it's so nice to get out of the house for a change. (TO GARTH) It was very nice of you to invite us out for the evening.

GARTH

Well, your husband doesn't get to be a member of the Junior Chamber of Commerce every night.

MARY

He didn't get to be a member tonight. It was this afternoon.

BARTENDER APPROACHES TABLE.

GARTH

And this is the celebration.

BARTENDER

What'll it be, folks?

GARTH

(HOST) What would you like, Mary?

MARY

(QUICKLY) A screw driver. With two cocktail onions.

GARTH

A screwdriver doesn't come with cocktail onions. A screwdriver's vodka and orange juice.

MARY

I don't like vodka. What comes with cocktail onions?

GARTH

A martini. That's gin.

MARY

With orange juice?

BARTENDER

No, with vermouth.

MARY

Is that sweet?

BARTENDER

Dry.

MARY

Then I'll just have the orange juice
without gin or vodka. And two cocktail
onions on the side.

PAT

Are you pregnant?

MARY

No, I just love cocktail onions. I put
them on triscuits with cheese-whiz.

(TO BARTENDER) I'll have that "on
the rocks". That means ice.

GARTH

(TO BARTENDER, INDICATING SELF AND
GIMBLE) We'll have scotch and soda.
How about you, Tom?

TOM

Pass.

GARTH

Oh, come on. You've got to have
something.

TOM

Maybe later.

MERLE ENTERS ALONE, GARTH MOTIONS
FOR HIM TO JOIN THEM.

GARTH

I'm sure the next mayor of Fernwood will
want to add his congratulations, Tom.

(THEN TO MERLE) Tom's just made the
Jaycees. He can be a big help to you.

MERLE

(TO TOM) Congratulations. Let me buy
you a drink.

TOM

Thanks, but no thanks.

GARTH

(TO MERLE) Mrs. Rittenhouse and I think
your timing is just right. (MOTIONING TO
A CHAIR) Will you join us?

MERLE

Thanks, but I'm waiting for someone.

MARY

(JUMPING TO THE WRONG CONCLUSION) Oh, is
Wanda coming?

GARTH

(PULLING UP A SECOND CHAIR) We'll make
this into a real celebration.

ANNIE APPROACHES THEIR TABLE
IN TIME TO HEAR THIS.

ANNIE

What are we celebrating?

MERLE GREETES HER, HELPS HER TO A SEAT. MARY AND TOM ARE BOTH SURPRISED TO REALIZE ANNIE IS THE WOMAN MERLE WAS WAITING FOR.

TOM

You're speaking to the newest member of the Fernwood Junior Chamber of Commerce, Annie.

ANNIE

Well, I am impressed. Where do you go from here?

MARY

I was just about to ask you the same thing. (THEN TO MERLE) Are you and Annie here on business? If so, don't let us interrupt. We don't want to get in the way of a squatter's right.

ANNIE

(REACHING FOR MERLE'S HAND AFFECTIONATELY)

It may have been corruption that brought us together, but it's pleasure that keeps us together. I happen to find this man irresistible--as well as incorruptible.

GARTH

Well now, that calls for a toast. (CALLS) Bartender. (TO ANNIE) What're you drinking?

ANNIE

I'll have a coke.

GARTH

A coke? You can't get a jet off the ground on that kind of fuel.

ANNIE

A coke'll do me fine.

GARTH

Okay, if you insist. What's yours, Merle?

BARTENDER APPROACHES.

MERLE

Bourbon and seven.

GARTH

(TO BARTENDER) Bourbon and seven for the gentleman and a coke for the lady.

BARTENDER

Coming up.

TOM

I'll have a coke, too.

ANNIE

(TO TOM, LIGHTLY) You and me against the world, kid.

TOM AND ANNIE, IN TUNE, EXCHANGE SMILES. MARY DOESN'T LIKE THIS MUTUALITY. BARTENDER HAS EXITED SHOT.

MARY

(TO THE GIMBLES) I guess you know that Annie is living next door to us in her trailer in my mother's driveway.

PAT

That makes us all neighbors.

MARY

And there's no reason we can't all be very good friends. (TO ANNIE) Is it good for the tires on your trailer to keep it parked in one place for so long? Don't they deteriorate or something?

ANNIE

I watch the pressure.

BARTENDER BRINGS AND SERVES
DRINKS.

GARTH

(RAISING GLASS) Well, here's to the new manager of Donnaly's RV City, and to the next mayor of Fernwood.

ALL DRINK.

GARTH (CONT'D)

(TO TOM) Sure you don't want a real drink, Tom?

TOM

No, thanks.

GARTH

Aw, come on. You're a big wheel now. You can sit around at Jaycee dinners, nibbling cokes all night.

TOM

The thing is, Garth, I'm an alcoholic.

MARY

A recovered alcoholic. That's not the same as an alcoholic. A recovered alcoholic is an alcoholic who's recovered.

*

GARTH

That doesn't mean you can't have a couple of drinks now and then.

TOM

A.A. says an alcoholic is an alcoholic. No booze, period.

GARTH

Oh, the thinking's changed about that. A recovered alcoholic can have a few social drinks okay now.

*

ANNIE

Who says?

GARTH

It's been scientifically proved. As a matter of fact, there were three letters to the editor about that in today's Courier.

ANNIE

Yes, I read them. Do you know who wrote those letters?

GARTH

Citizens of Fernwood, I guess.

ANNIE

That's right. Only one of them happens to be a guy who owns three bars in town. One is a wholesale liquor salesman. And one is an officer of a distilling company.

TOM

How'd you know that, Annie?

ANNIE

I made it my business to find out.

TOM

Good for you.

ANNIE

Thanks, Tom.

TOM

Besides, I don't need booze to turn me on. As a matter of fact, I'm feeling pretty high right now.

GARTH

Yeah, I imagine you would be, seeing all the good things that've been happening to you.

TOM

You don't know the best of it.

GARTH

What's that?

TOM

We're going to have a baby.

ANNIE

Who?

MARY

Tom and I.

PAT

You are pregnant. Why did you say
you weren't pregnant?

GARTH

Hey, congratulations. This calls for
another round. (CALLS) Bartender.
Fill 'em up again.

PAT

When are you expecting the new arrival?

TOM

I can tell you exactly. Nine months
from last night.

MERRIMENT.

PAT

Then I can see why you weren't sure...

MARY

Well, it's not exactly nine months.

TOM

More or less.

MARY

It's more like less.

TOM

What do you mean?

MARY

Well, five is more less than nine than more.

TOM

What're you talking about?

MARY

We're going to have the baby in about five months.

TOM

That's impossible. (BEAT) Isn't it?

MARY

Oh, well, it would be impossible if we were having the baby. I mean we are going to have it. I mean it's going to be ours. But it's not going to be ours, if you know what I mean. It's going to be our baby, but not yours and mine.

TOM

Mary, what are you talking about?

MARY

I guess I should have mentioned this before, Tom, but actually I'm not going to have the baby. I mean I am after it's born. But I'm not the one who's going to go to the hospital to have it.

TOM

Who is?

MARY

Cathy. (TO THE OTHERS) You see, what we're going to do is adopt a baby that my sister Cathy is going to have. In five months. (TO TOM) That is, if it's all right with you, of course.

TOM

Then it can't be Tom Hartman, Jr.

MARY

Sure it can! Like when you get a puppy, and you call it Duke, even though the people where the litter was born called it Spot. It's like that.

TOM DOESN'T LOOK THRILLED AS WE...

FADE OUT.

END OF EPISODE #167